DAN DECARLO

BY ALEX CHUN & JACOB COVEY

THE PIN-UP ART OF DAN DECARLO

FANTAGRAPHICS BOOKS

/CENCA

EV I KICVC

edited by

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A special thanks goes out to all those individuals who helped put together this book: Josie DeCarlo, Bill Morrison, Michael Casey, Fred Seibert, Andrew Pepoy, my editor Gary Groth, production artist Paul Baresh, and the rest of the Fantagraphics Books crew, and last but not least, Dan DeCarlo, in whose memory this book is dedicated.

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Dan DeCarlo 1919-2001

THE DECADE OF THE 1950S WAS A VERY BUSY ONE FOR YOUNG CARTOONIST DAN DECARLO.

In fact, he was so prolific, it seemed like he had a clone, or at the very least, a super power that enabled him to do without sleep. His funny, sexy cartoon style was in high demand at several companies. But the latter years of the previous decade showed little hint of the success that was waiting for him.

After helping to save the world in Europe during World War II, Dan returned home to New Rochelle, New York, and began the struggle of trying to find work as an illustrator. But in the late 1940s, the pickings were lean for returning servicemen in any field. The best job he could muster to support his French war bride, Josie, and their twin sons was hanging storm windows at $50.00 a week. Eventually, a homesick Josie took her boys and went back to Europe for a while to give Dan some time to work on his portfolio of magazine illustrations.

Dan credited one of his sisters with an act that would finally put his career on course, though not in the direction he had planned. He dropped in on her for lunch one day in 1947, and she showed him a want ad in one of the New York papers. Timely Comics was looking for cartoonists to draw comic books. Although Dan was a fan of newspaper comic strips such as *Prince Valiant, Flash Gordon*, and *Toots and Casper,* he had his heart set on breaking into the field of magazine illustration, or at the very least drawing gag cartoons like those found in *The New Yorker* and *The Saturday Evening Post*. But drawing comic books beat the stuffing out of installing windows, so he spent the weekend working up a sample comic book page. Then on Monday morning he took the day off from work and brought the page, along with his illustration portfolio, to the Timely offices in The Empire State Building. Editor Stan Lee awarded him a script on the spot, and he began drawing the teen humor book *Jeanie* as a staff artist for $75 a week. Dan was now a working cartoonist, and he beckoned his young bride back home with his first week's pay stub.

Eventually, Dan took over the penciling chores on the fairly serious *Millie the Model* comic book, transforming its protagonist into a cute, curvaceous Marilyn Monroe look-alike with his more cartoony art style. He kept busy through most of the 1950s in the Timely bullpen where he continued to develop his delightful style drawing titles like *My Friend Irma, Sherry the Showgirl, My Girl Pearl* and many others. He also collaborated with Stan Lee on the syndicated newspaper strip *Willie Lumpkin* and the Timely produced *Big Boy Comics* given away at the Big Boy chain of restaurants.

AT LAST! AN HONEST-TO-GOOD-NESS MILLIONAIRE HAS FALLEN FOR ME! WAIT'LL POOR MILLIE HEARS ABOUT IT!
I'D LIKE YOU TO ASK THAT BLONDE BOMBSHELL TO COME OVER HERE, I'M ANXIOUS TO MEET HER!
!!!

Other comic book companies sought Dan's unique talents as well. He was quick with a pencil and his speed allowed him time to do a little freelance work on the side. Among the non-Timely titles he drew were *Yardbirds* for Ziff Davis, *Jetta, Sweetheart of the 21st Century* for Standard and *The Brain* for Magazine Enterprises. He also did his first freelance work for Archie Comics in *Betty and Veronica* #4.

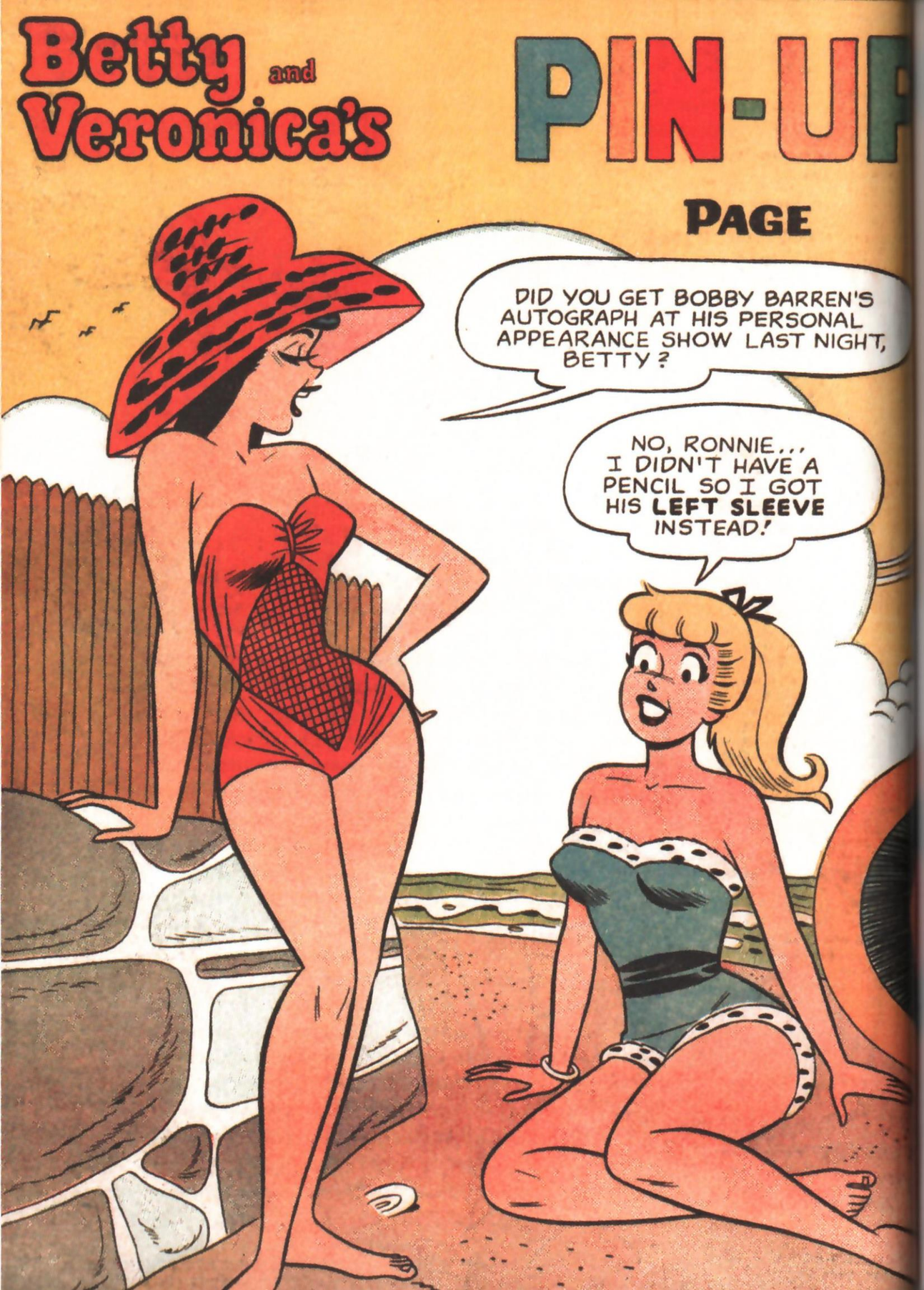
However, it was at Timely that Dan was able to get close to his youthful dream of becoming a magazine illustrator. According to Dan, Stan Lee wanted to make a little extra money, so he offered to introduce Dan to the editor of the Humorama line of men's humor magazines, (also owned by Timely publisher Martin Goodman). In return for the introduction, Stan would collect 10% of the fee for every single panel gag cartoon Dan contributed. Dan agreed and met with the editor who asked him to draw up a few samples. Dan saw this as a chance to develop as a magazine cartoonist and he decided to pull out all the stops. Dan recalled, "So I did five and I brought them over, all black and white wash, you know. I thought they were beautiful, and he [the editor] loved them. He paid me $15.00 each, and I had to give 10% to Stan!" Dan soon decided not to continue doing the cartoons, even when Stan declined to take his cut. The $15.00 fee still just wasn't enough to compensate him for such lavishly rendered cartoons. So the editor offered a compromise. He said "Well, would it be easier if you just draw the situations, and I put the gags in?" Dan agreed that would help to make it worthwhile. He had been paying his comic book inker Rudy Lapick $3.00 a piece to come up with the gags, so with that cost eliminated, he could nearly clear a full $15.00 on each cartoon after buying supplies. Incidentally, Dan later learned that Rudy had been swiping the gags cold from a book of Peter Arno's *New Yorker* cartoons, so it's probably a good thing that this arrangement didn't continue.

Dan produced five to 10 of these gorgeous cartoons per month for a number of years. Meanwhile, he continued to redefine the look of teen humor comics on titles like *Showgirls, Wendy the WAF,* and the previously mentioned *Millie the Model* and *Betty and Veronica*. These classic 1950s comic books, though funny and beautifully drawn, offered an Andy Hardy's-eye view of mid-century American life. The girls, though incredibly cute and sexy, were always chaste. The boys were lustful, but too polite to ever go beyond basic necking, even after several hundred dates. In contrast, Dan's Humorama cartoons showed a reality populated by strippers, gold diggers, buxom secretaries, lecherous bosses, cheating spouses and even the occasional spanking "daddy." These characters are clearly having sex and plenty of it. They show us a version of the 1950s never seen in comics, on TV, and only rarely in the movies. They actually had more in common with *The Kinsey Report* than *Archie's Pal's and Gals*.

THE BLONDE BOMBSHELL
MILLIE
THE MODEL COMICS
CLICKER, YOU FORGOT YOUR CAMERA!
GOSH, A GUY CAN'T THINK OF EVERYTHING AT A TIME LIKE THIS!

What they did share with their comic book counterparts were the classic DeCarlo girls. Dan signed the Humorama cartoons "DSD" in an effort to go incognito, but to those familiar with his work in comics, there was no mistaking the delineator of these beautiful babes. It was clearly the same man responsible for drawing Millie, Irma, Betty and Veronica, et al. In fact, some Humorama cartoons seemed to offer a peek into an alternate reality for Millie and her friends or a glimpse of a wayward life after high school for the Riverdale girls. What if Sherry the Showgirl lost her high-class nightclub gig and took to stripping in a seedy dive? Imagine Betty and Veronica with incredible bullet-shaped breast implants and more mature hairstyles posing nude for a Greenwich Village artist or working as a cigarette girl in fishnets and flower pasties. The Humorama girls were definitely kissing (if not fornicating) cousins of Melody, Josie, Irma, Millie, Jetta, Wendy, Pearl, Sherry,

TEEN-AGE SWEETHEART OF THE 21st C.
JETTA
WHAT D'YA SAY, SPACE PIGEON! LET'S GET THE OL' HOT SAUCER AN' BEAT SOUND TO NICK'S BLAST-IN!
YOU'RE COOKING WITH SUPER-ATOMIC RADIATION, ARKY!
NEUTRON HIGH SCHOOL


Betty and Veronica's
PIN-UP
PAGE
DID YOU GET BOBBY BARREN'S AUTOGRAPH AT HIS PERSONAL APPEARANCE SHOW LAST NIGHT, BETTY?
NO, RONNIE... I DIDN'T HAVE A PENCIL SO I GOT HIS LEFT SLEEVE INSTEAD!

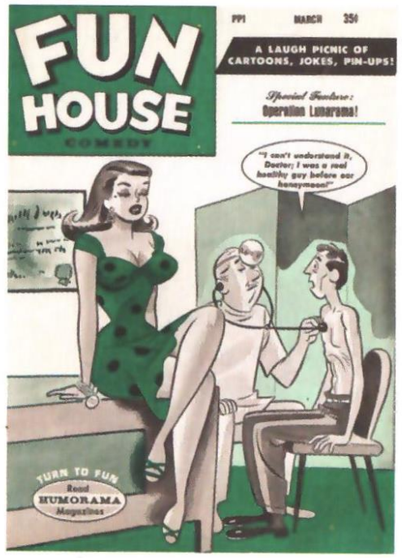
Betty, Veronica, and even Midge (but don't tell Moose or you're in for an old-fashioned Riverdale ass-whuppin'!).

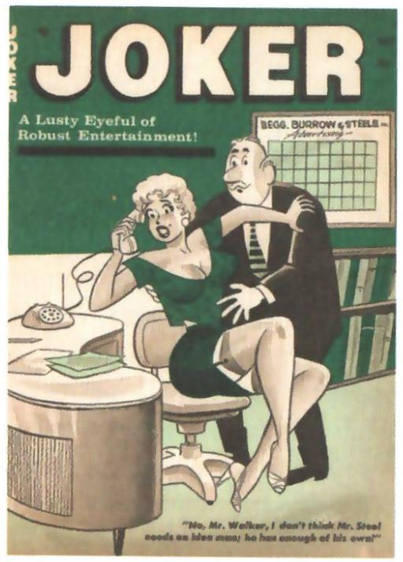
And yet, whereas some of the Humorama cartoons by other artist come off as crass and vulgar, Dan's always managed to be charming and innocuous in spite of the overtly sexual situations.

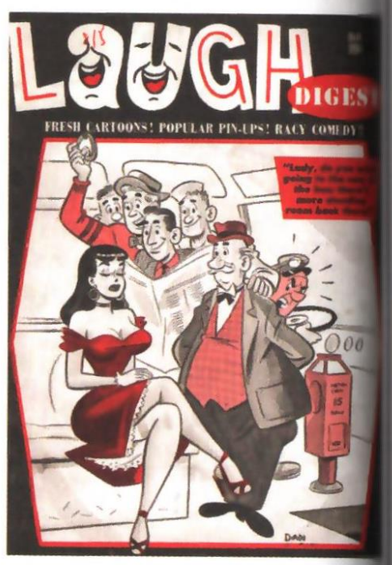
At the close of the decade, Dan decided to commit to Archie comics full time. Even though he was still getting steady assignments from Stan Lee, the comic book industry in general was unstable. Dr. Frederic Wertham's book *Seduction of the Innocent* and the U.S. Senate hearings on juvenile delinquency had thrown a scare into the industry at mid-decade. Publisher's scrambled to form the self-regulating Comics Code and began publishing tamer fare. Sales decreased and long-running titles were cancelled. The Timely (known as Atlas at that point) bullpen was soon disbanded and staff artists were forced to work on a freelance basis. By the end of the 1950s, the future of Stan Lee's humor line, as well as the Humorama books, seemed unsure and Dan wanted the security of a regular gig. His work for Archie had been steadily increasing, so he agreed to work for them exclusively, leaving Stan and Humorama behind. He remained at Archie for more than 40 years and became known as the definitive artist for the Riverdale gang. He also went on to create *Josie* (and later, *The Pussycats*) and co-created *Sabrina, the Teenage Witch* with writer George Gladir.

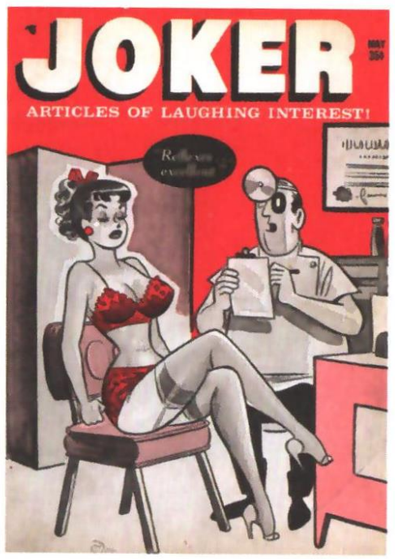
Dan DeCarlo passed on in December of 2001, but his charismatic style and masterful storytelling techniques are still imitated by Archie artists to this day. And those cute, seductive DeCarlo girls continue to make an impact on the work of contemporary cartoonist such as Bruce Timm, Jaime Hernandez, Shane Glines and yours truly.

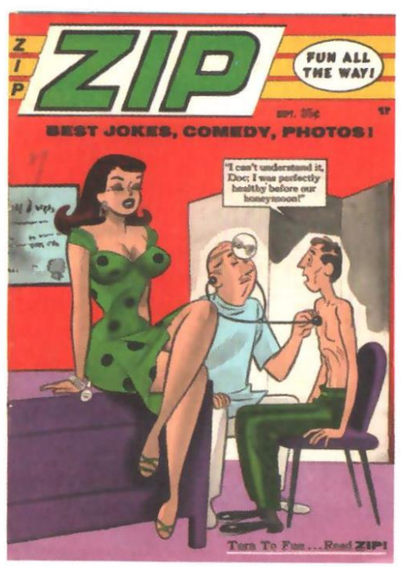
Bill Morrison
Simi Valley, California
2004


FUN HOUSE
COMEDY
A LAUGH PICNIC OF CARTOONS, JOKES, PIN-UPS!
Special Feature: Operation Lunarama!
"I can't understand it, Doctor; I was a real healthy guy before our honeymoon!"
TURN TO FUN
Read HUMORAMA Magazines








ZIP
FUN ALL THE WAY!
BEST JOKES, COMEDY, PHOTOS!
"I can't understand it, Doc; I was perfectly healthy before our honeymoon!"
Turn To Fun...Read ZIP!

COMEDY
SCRAM
"If only I had my glasses, I could help you look for a rescue ship!"
TURN TO FUN... READ
Quips By Pips!
Jokes & Gags! Cartoons For Fun!

EDITOR'S NOTE

Founded in 1938, the Humorama line of girly digests could be found in just about every newsstand, drugstore or cigar shop. Printed on cheap pulp paper and measuring just 5.5 inches by 7.5 inches, these little digests, which sported titles like *Gaze*, *Joker*, *Jest*, *Comedy* and *Stare*, were crammed full of marginally risqué single panel pin-up cartoons and cheesecake photos featuring the likes of Bettie Page, Irish McCalla and even Sophia Loren.

By the 1950s, Humorama was run by Abe Goodman—brother to Marvel Comics' Martin Goodman—who at the time was said to be the largest buyer of cartoons in the world. That Goodman could afford to buy so many cartoons was due in large part to the paltry sum he paid to his contributors—as little as $7 a piece. As a result, the quality of the art was uneven at best, and the digests were often a dumping ground for cartoonists past their prime and for unused inventory that couldn't be sold elsewhere.

Nonetheless, the digests, propped up by stalwarts like the impossibly prolific duo of Bill Ward and Bill Wenzel, found a niche presenting bawdy pin-up cartoons accompanied by sophomoric gags (which were often written by Humroma editors) to its blue collar clientele. The Humorama digests reached a peak in the latter half of the 1950s, which not surprisingly coincided with the collapse of comic books' Golden Age.

Many, including the artists themselves, attributed the death of comic books' Golden Age to the 1954 publication of Dr. Fredrick Wertham's notorious text, *Seduction of the Innocent*, which purported to detail the ill effects of comic books on children, and the ensuing Senate subcommittee hearings. In reality, however, television had been stealing comic book readers throughout the 1950s, and then in 1958, American News, which distributed the bulk of comic books, collapsed, devastating the industry and causing the cancellation of titles and publishers to fold.

Either way, many comic book artists were left looking for new outlets for their work. Among the best known of these refugees was the aforementioned Bill Ward, who bolted from Quality to make a career out of the Humorama digests drawing his big-busted babes. Then there was Jack Cole of *Playboy* fame, who, like Ward, also left Quality (and his rubbery creation Plastic Man) for Humorama. Reflecting his low regard for the digests, Cole signed his works "Jake"—his nickname from his wife Dorothy—in order to distance himself from what he called the "minor class" magazines. Taking advantage of the opportunity, Cole turned in some spectacular pin-up cartoons that helped propel him to a career as *Playboy* magazine's marquee cartoonist.

Along with Wenzel, Ward and Cole, others notables who contributed to the pages of Humorama include famed underground cartoonist Basil Wolverton, longtime *Mad* magazine artist Davy Berg, and future syndicated cartoonists George Crenshaw (*Belvedere*), Bill Hoest (*The Lockhorns*) and Brad Anderson (*Marmaduke*).

While each had a significant impact within their respective genres, nobody had a greater impact on popular culture as a whole than Dan DeCarlo. For more than 40 years, Dan DeCarlo was *the* Archie comic book artist, defining the look of every adolescent boy's fantasies, Betty and Veronica, with their trademark upturned noses, tight sweaters and barely-there mini-skirts.

Next to the innocence that was Riverdale and unbeknownst to many, however, DeCarlo also populated another world, a world he filled with cartoons featuring girls in lingerie (and sometimes less) and often bearing an uncanny resemblance to his perennial blonde next door and his rich-bitch socialite. From 1956 to 1963, DeCarlo produced hundreds, if not thousands, of exquisite ink-wash pin-up cartoons for the Humorama digests, which he often simply signed DSD (his given name was Donato Salvatore DeCarlo).

The appeal of DeCarlo's girls made his art a regular fixture on the digests' front and back covers. But because Decarlo's work was originally rendered in shades of black and white, the images were treated with an accent color, primarily green, blue, red or yellow, to punch-up their eye-catchiness. (In keeping with that theme, the images that follow are presented in a similar fashion.)

When DeCarlo left Humorama for a full-time gig with Archie Comics, he entered a world where Bettie and Veronica, along with the rest of the Riverdale gang, remained in a state of perpetual virtue. In contrast, the digests continued to reflect the times. The charm, innocence and bathing beauties of the 1950s gave way to free love and topless photos and cartoons in the 1960s. By the 1970s, Humorama expanded to magazine size, and often featured photos portraying full frontal nudity. By the 1980s, Humorama was pushed completely out of the marketplace and replaced by blatant hardcore fare.

In the final analysis, the Humorama digests from the late 1950s to the early 1960s are best viewed as a showcase for artists like Ward and Wenzel when they were at the height of their skill and as capturing a moment in time when others like Cole and DeCarlo were hidden gems just beginning their journey toward more storied careers.

– Alex Chun

ESTABLISHED 1940
VOL. 6—NO. 33
JULY 1958

THE PIN-UP ART OF DAN DECARLO

COMEDY
RIOT

MAY 1956
ESTABLISHED 1941
Vol. 5—No. 30

FRESH AND LIVELY ENTERTAINMENT

COMEDY is published every other month by Humorama, Inc., 655 Madison Avenue, New York 21, N. Y. Entered as first class laughing matter around the U.S.A. Names and descriptions of all characters and places in this magazine are wholly imaginary and any names which happen to be the same as that of any person is entirely coincidental.

Contents copyright 1956 by Humorama, Inc. Printed in the U.S.A.

A HUMORAMA MAGAZINE

"What did I ever do to deserve this . . .and why didn't I marry you sooner?!"

"I want a divorce—he can't make money as fast as I can spend it!"

"Boss, if you can't find anything for me to do, may I have the afternoon off?"

"Let's see—perhaps I can explain the law of gravity in a different way!"

"I'll be home late, dear. Quite a backlog of work just popped up!"

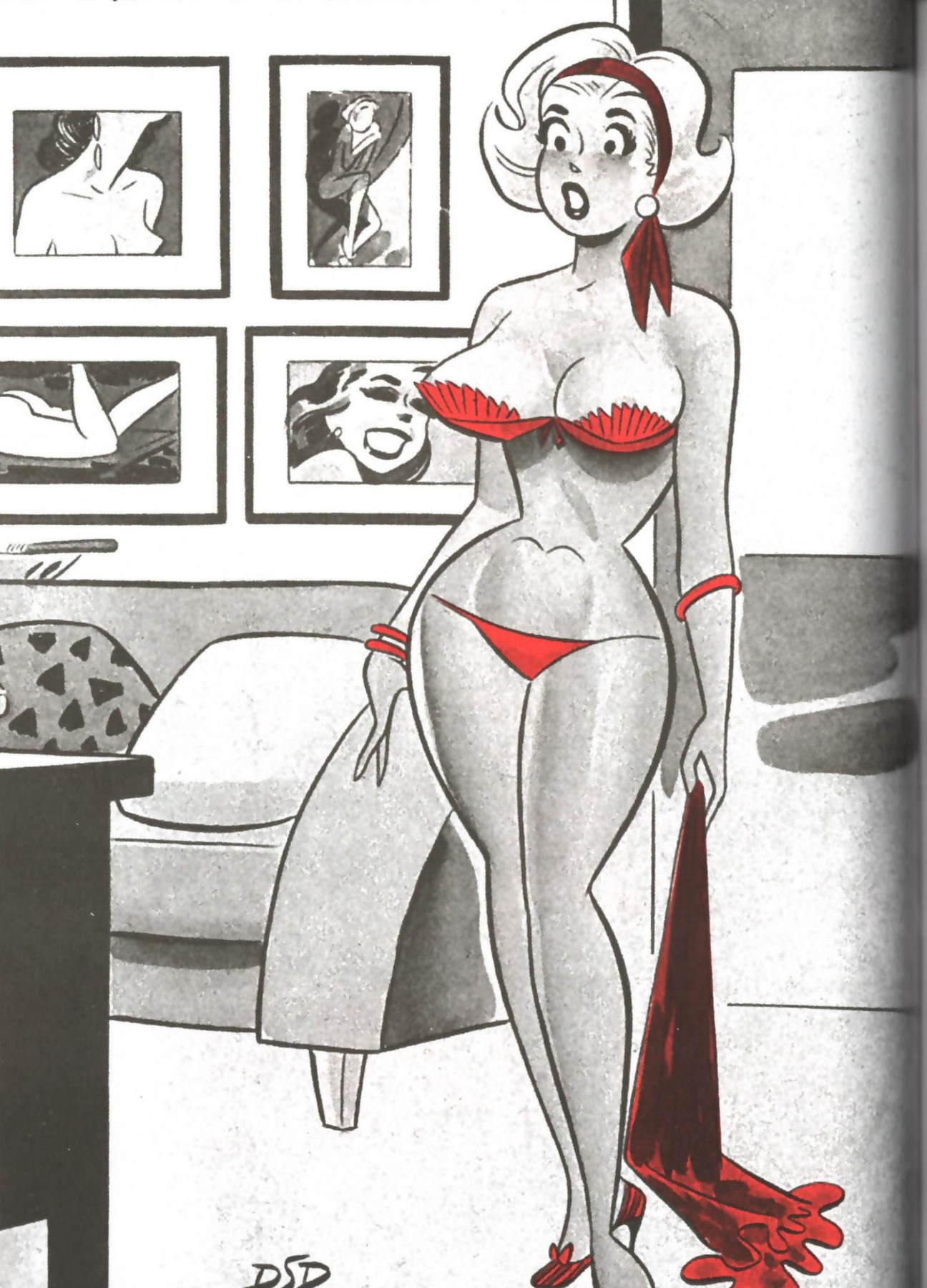
"But Mr. Lucks, you said that in taking dictation I should abbreviate wherever possible!"

"I appreciate your willingness to learn, but I think you show too much experience!"

"Before you fire me, let me refresh your memoirs!"

"I'll go out with you on one condition, boss—that you pay less attention and more overtime!"

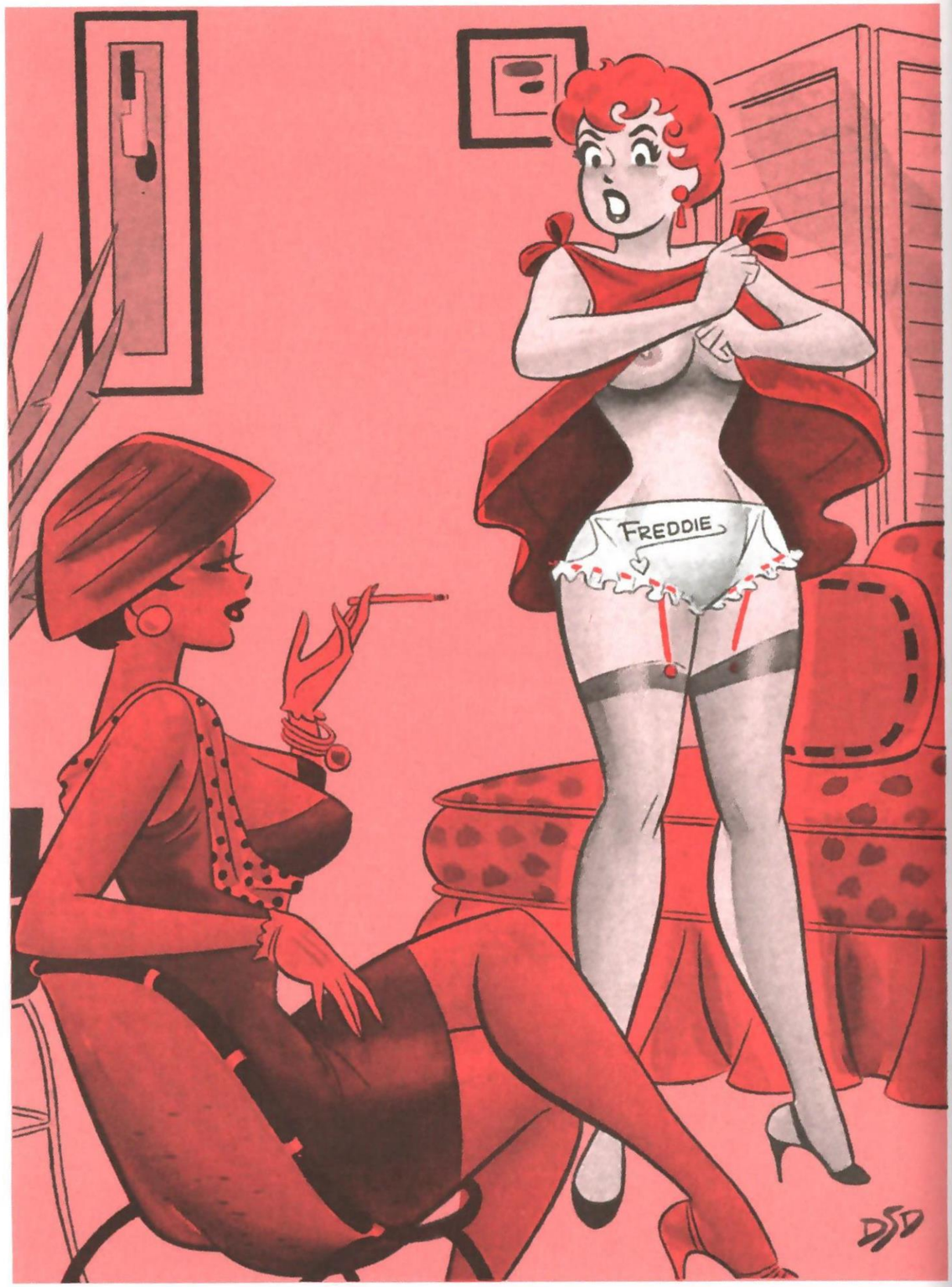
"A great suggestion, Miss Haley—I'll be up to your apartment at eight!"



"John, you're not being very neighborly—she came to borrow magazines!"

"Notice how your husband doesn't get annoyed anymore when I come up to visit you?!"

"We'd better bring back some four leaf clovers!"



"You can imagine how I felt—I was calling him Jim, and his name was Tom!"

"What's with Louie? I've never known him to take so long to pick a pocket!"

"Every girl should know
how to handle a live wire
in case the lights go out
in the parlor!"

"You men would be lots better off if you stopped trying to understand women and just tried to enjoy them!"

"How about putting a little spice in your diary?!"

"You may be a 'bear' where the stock market is concerned, Mr. Tate—
but you're more like a 'bull' when it comes to other things!"

"Oh, Mr. Brown, I'm so sorry—but never do that when I'm flipping flapjacks!"

"I didn't care for the tactics my previous employer used—he'd grab me in his arms, hold me close and tell me how wonderful he was!"

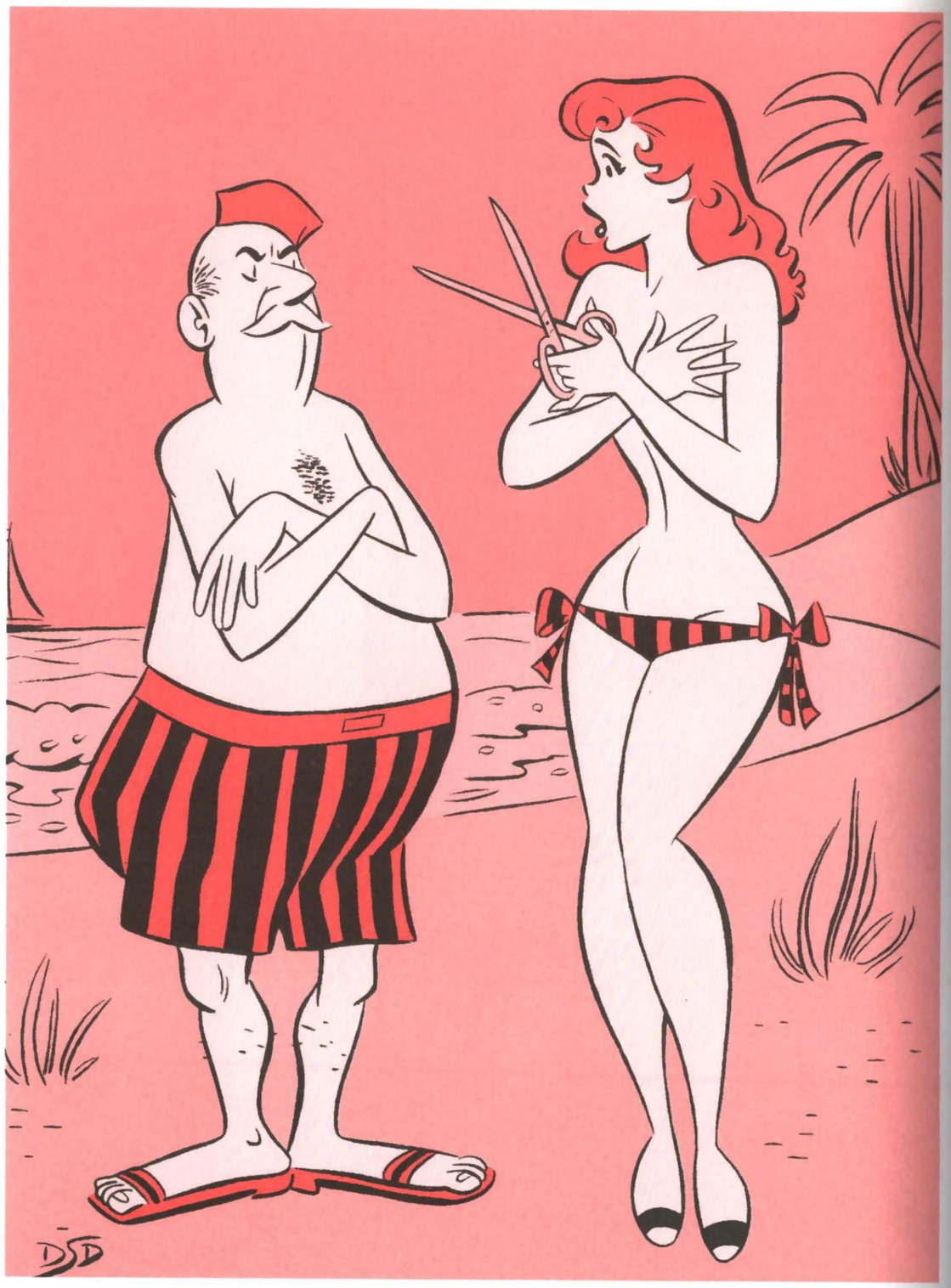
"I'm home, Dear, won't you be surprised to see what I picked up around town!"

"I'm not complaining, Mr. Bopkins, but I think I should have one night a week off your knee!"

"You make a list of what you want, and I'll make a list of what I want, and if I know my men, we'll both be listless tonight!"

"I can't understand how she does it—wearing last year's bathing suit!"

"Take this patient off the danger list and put the nurses on!"



"I didn't mean to offend you, Sir—but you and I have so much in common and I need so little!"

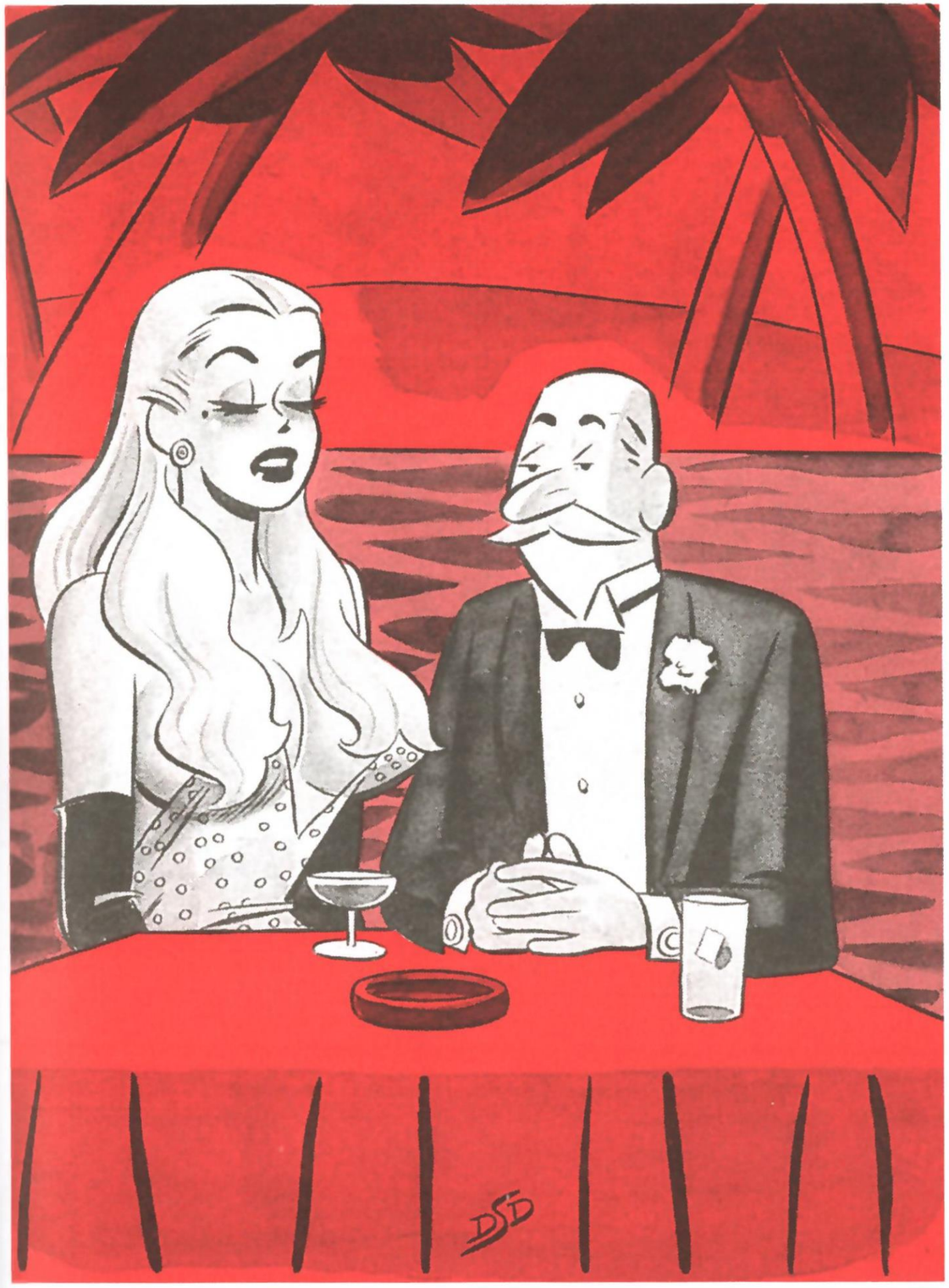
"I didn't see any 'Private Beach' signs!"

"What a personality that girl has! Something about her you like right off!"

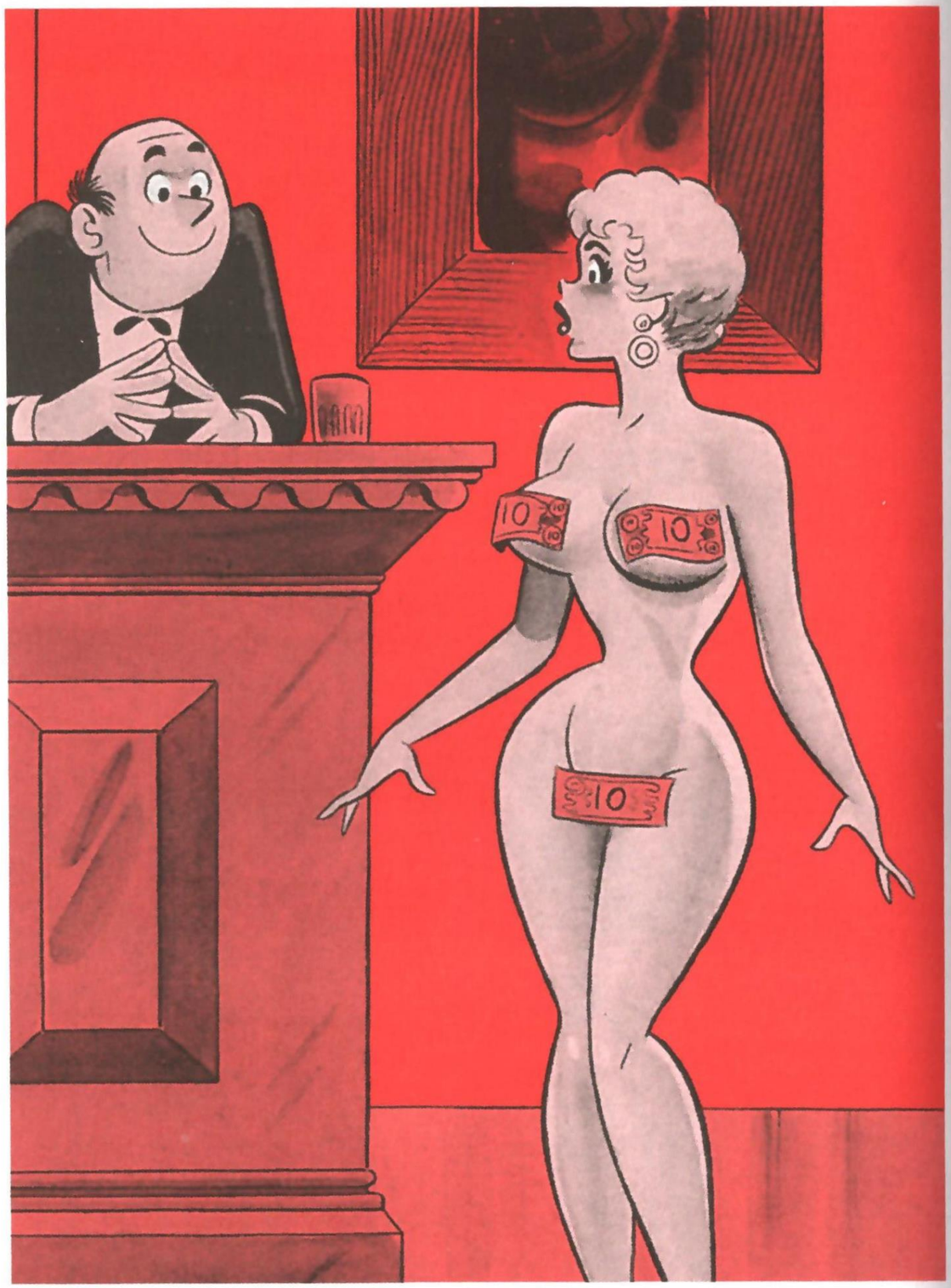
"Waiter, there's a fly in my soup!"

"You dance exotically, but save it for tomorrow night—tonight I'm going out with the boys!"

"She doesn't remember the words to the song—she's so embarrassed, she's shaking all over!"



"Gwen darling, I never said this to a girl before: why don't you get a crewcut?"



"The fine is thirty dollars—pay the clerk, please!"

"Hello—scairdey-cat!"

"And in the molding is the model's phone number!"

"One-hundred twenty-five dollars isn't a lot, considering her phone number goes with the sale!"

"I meant take off your glasses when I said take 'em off! "

"Remember, fellows—
bracelets are nice,
but pearls give you a
chance to put your arms
around her neck!"

"We'd better do something quick—that's the third dollar she's given him!"

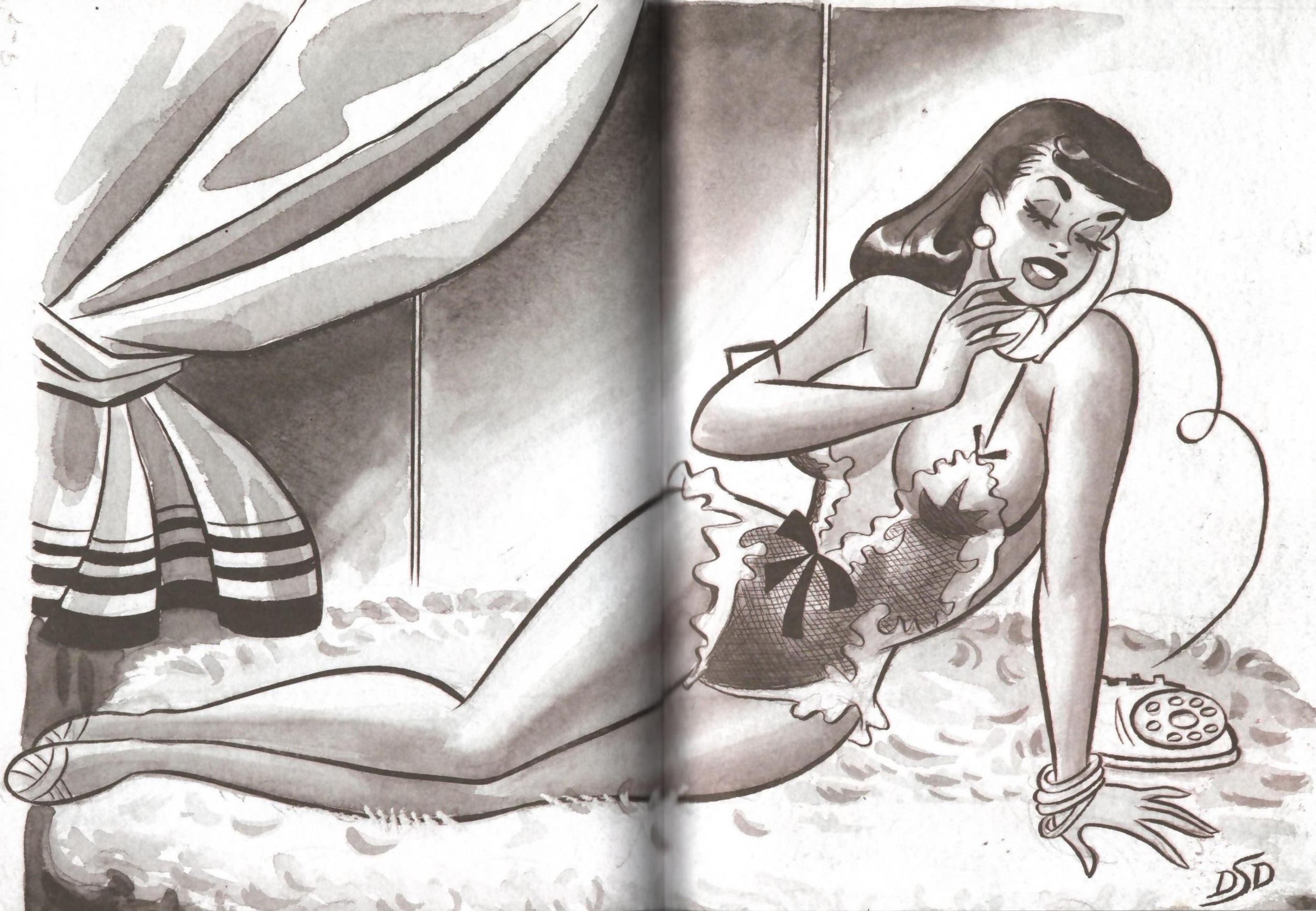
"Just tell him money can't buy everything, then let him prove you wrong!"

"He thinks this is good—he should see all that Gran'ma carries on her head!"

"See, Big Mouth—I told you bigger things were over the horizon!"

"You can come in, Senôr. He won't bother us . . .it's siesta time!"

"It's a pretty good trick, but she doesn't know how to dance!"


DSD

"No, thank you—those do not belong to me!"

"Now, don't show me more than what I'm supposed to see!"

"I simply won't cover up—you just make an announcement for children to leave the room!"

"It's a strict rule of the company, Miss Forthright: sample dresses are not to be worn outside of our showroom!"

"You've got to watch Mr. Pennyworth, Gladys—he gets around much faster now that he's on his diet!"

"Miss Higgins, I must insist that you stop sampling our merchandise!"

"I had to fire him as my agent—he wanted to hold me, but not to the contract!"

INSTANT PHOTO'S 25¢
TAKE YOUR OWN PHOTO 30 SEC. FROM START TO FINISH
10¢
DSD

INSTANT PHOTO 25¢
SEND A FOTO SO HE WON'T FORGET
DSD

"I want a special nightgown for sleep-walking!"

"Haven't you anything a little larger? I'm going to use them for a masquerade costume!"

"If you and your husband don't get along, young lady, I think you'd better send him in—he's the one who needs help!"

"It was a wonderful cruise! I sat at the Captain's table . . .in his cabin!"

"When a woman says she'll pose
in the nude just for fun,
it's usually no sooner shed
than done!"

"Really, Harold—this is hardly the time to ask me which political party I vote for!"

"In case you didn't know about it, you picked the spot where the Underwater Labs are experimenting!"

"You're getting off easy tonight—I should use my stick!"

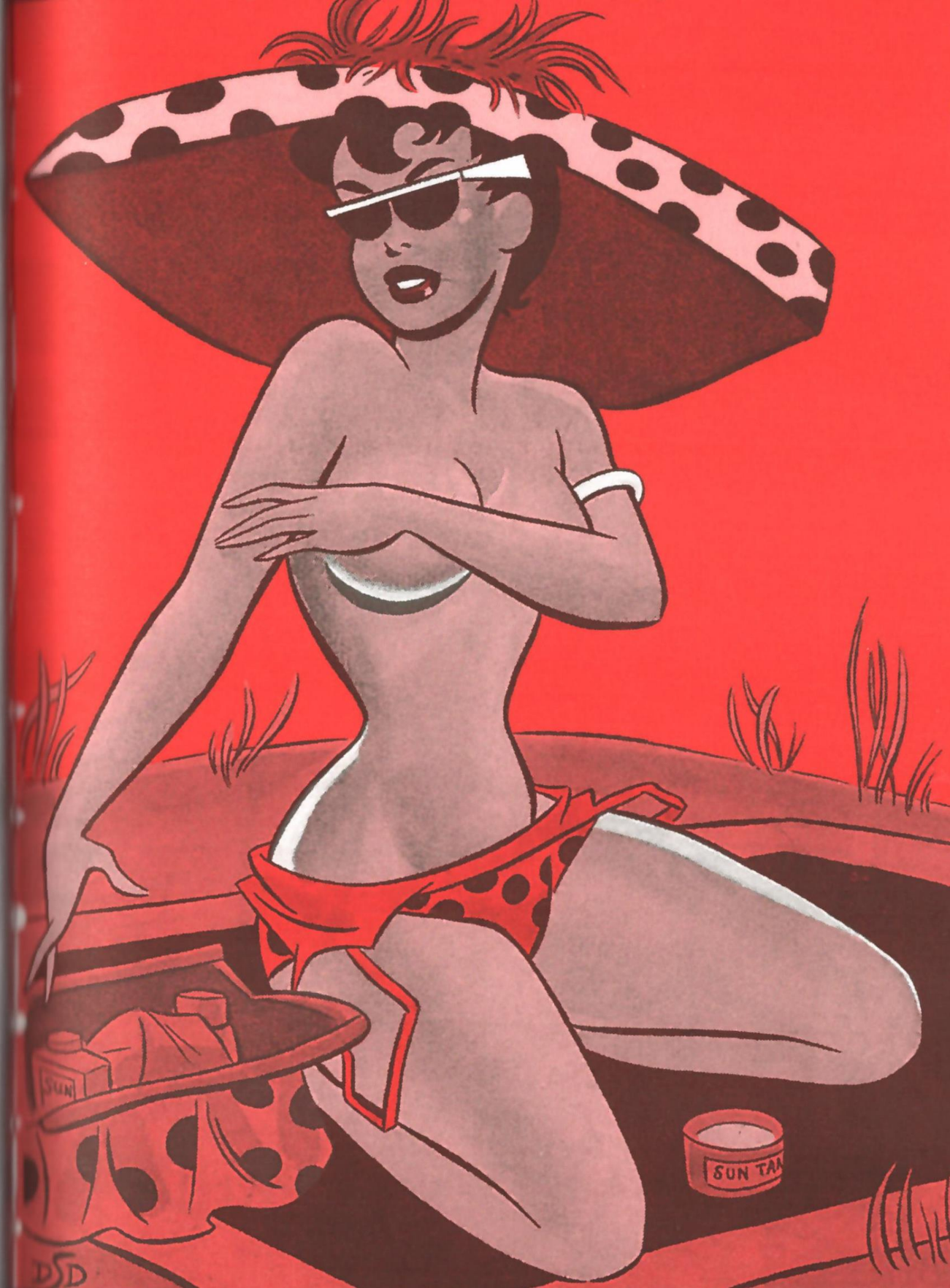
"Sir, cigarettes can be dangerous even if you don't smoke a pack!"

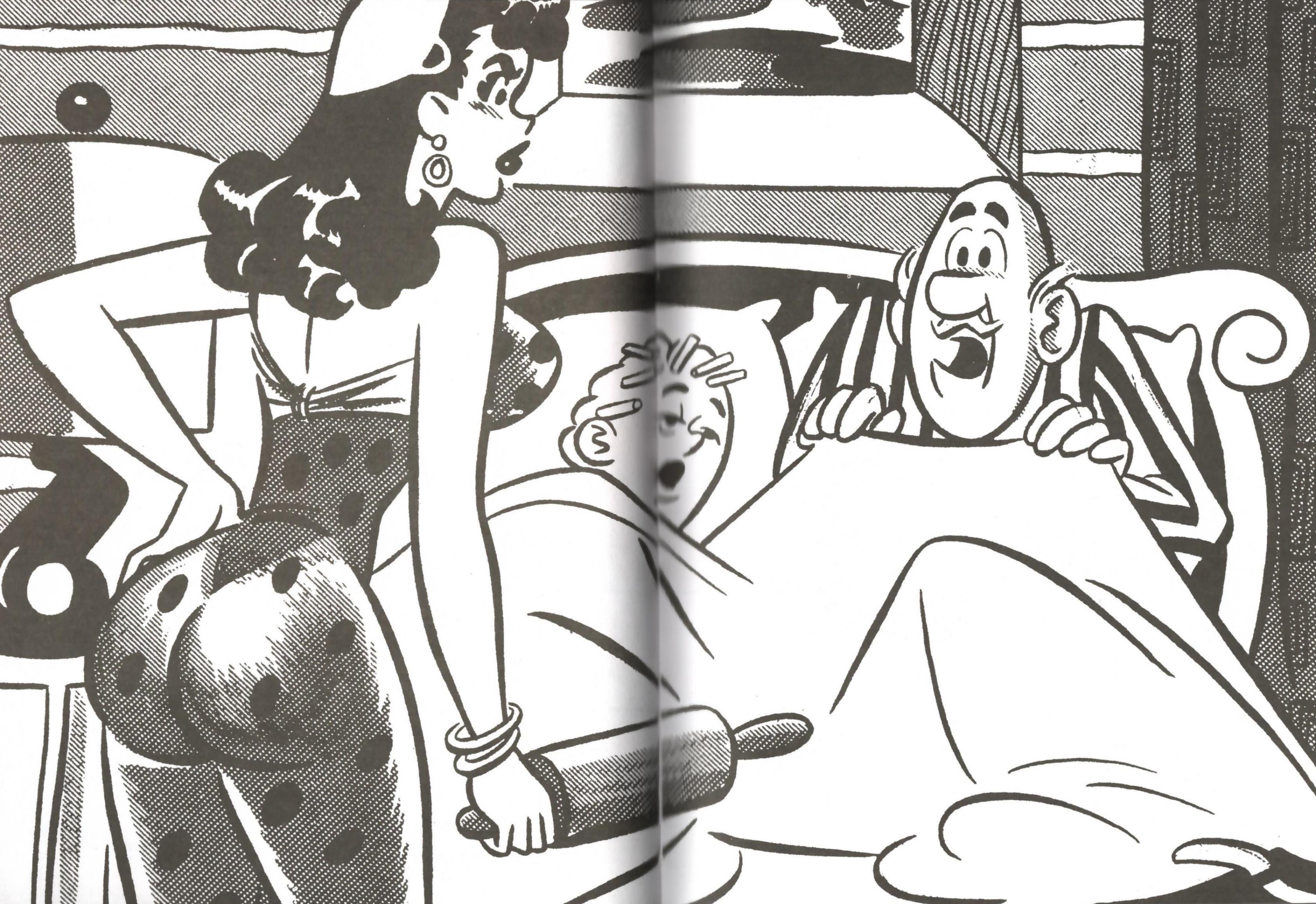
"We decided not to present you as a contestant—the advertiser feels that the viewers won't pay any attention to his product!"

"What do you mean you're not wearing a costume?!"

"It's not true I married you because your Uncle left you a lot of money—
I would've married you no matter who left it to you!"

"Somehow you always manage to get more speed going down than going up!"





"There you go, Jack, losing yourself again!"

"Before you call again, Harold, I think I ought to tell you a little about my husband!"

"Now you just hide behind the door, and when he comes in . . ."

"What is it, Mr. Bank? Have you an inferiority complex, or are you just baffled, astonished, confused or undecided?!"

"I'm a man of a few words—but I use them very often!"

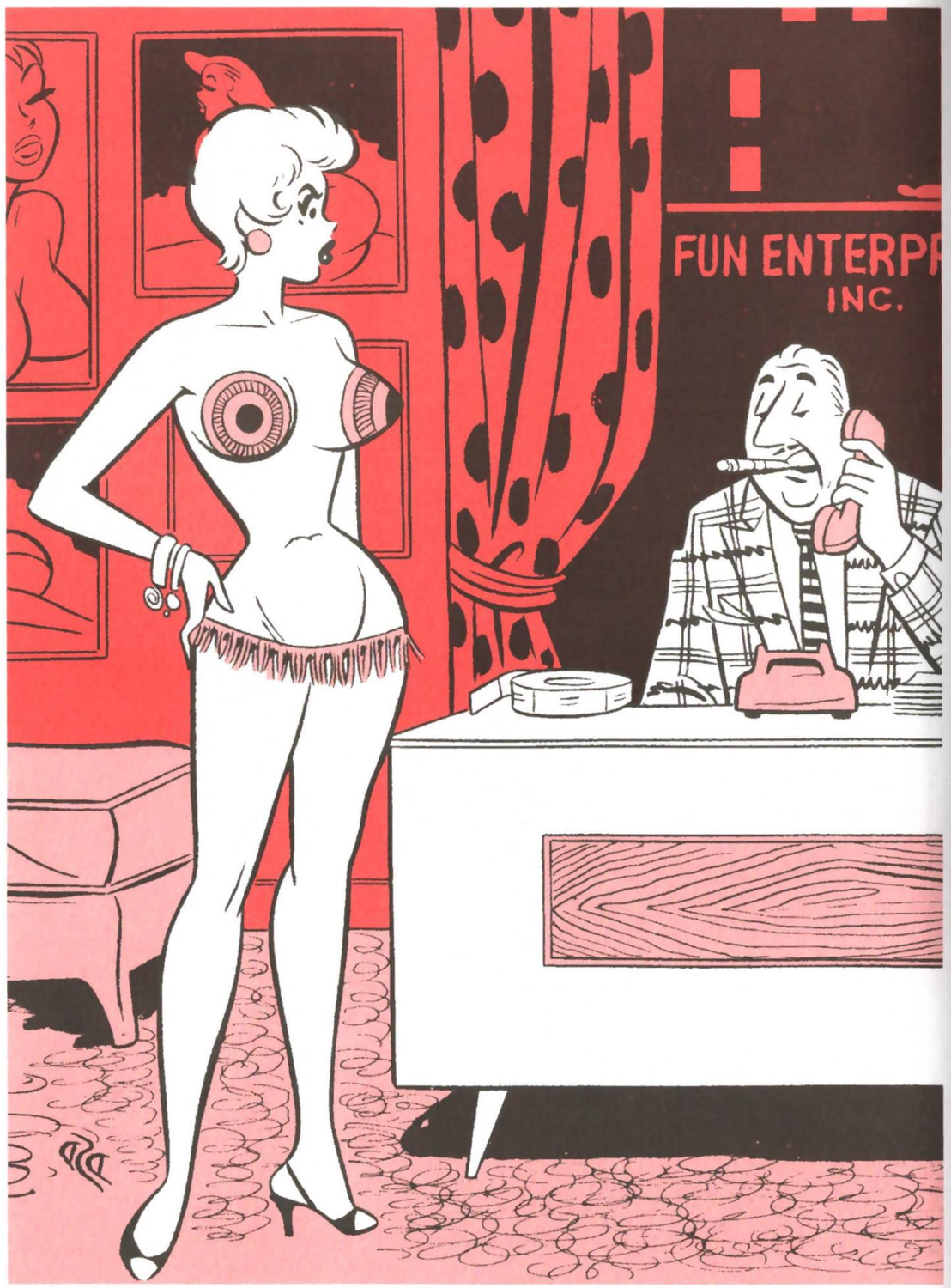
"I have a little list of
what he likes and don't,
but he keeps talking
about the likes
of which I won't!"

"Nothing doing—you look into my eyes from a sitting position!"

"Think, Miss Jones—if you can't type, what other reasons would I have for hiring you?!

"The job is yours, Miss Bigelow, providing you fit just as well on my partner's lap!"

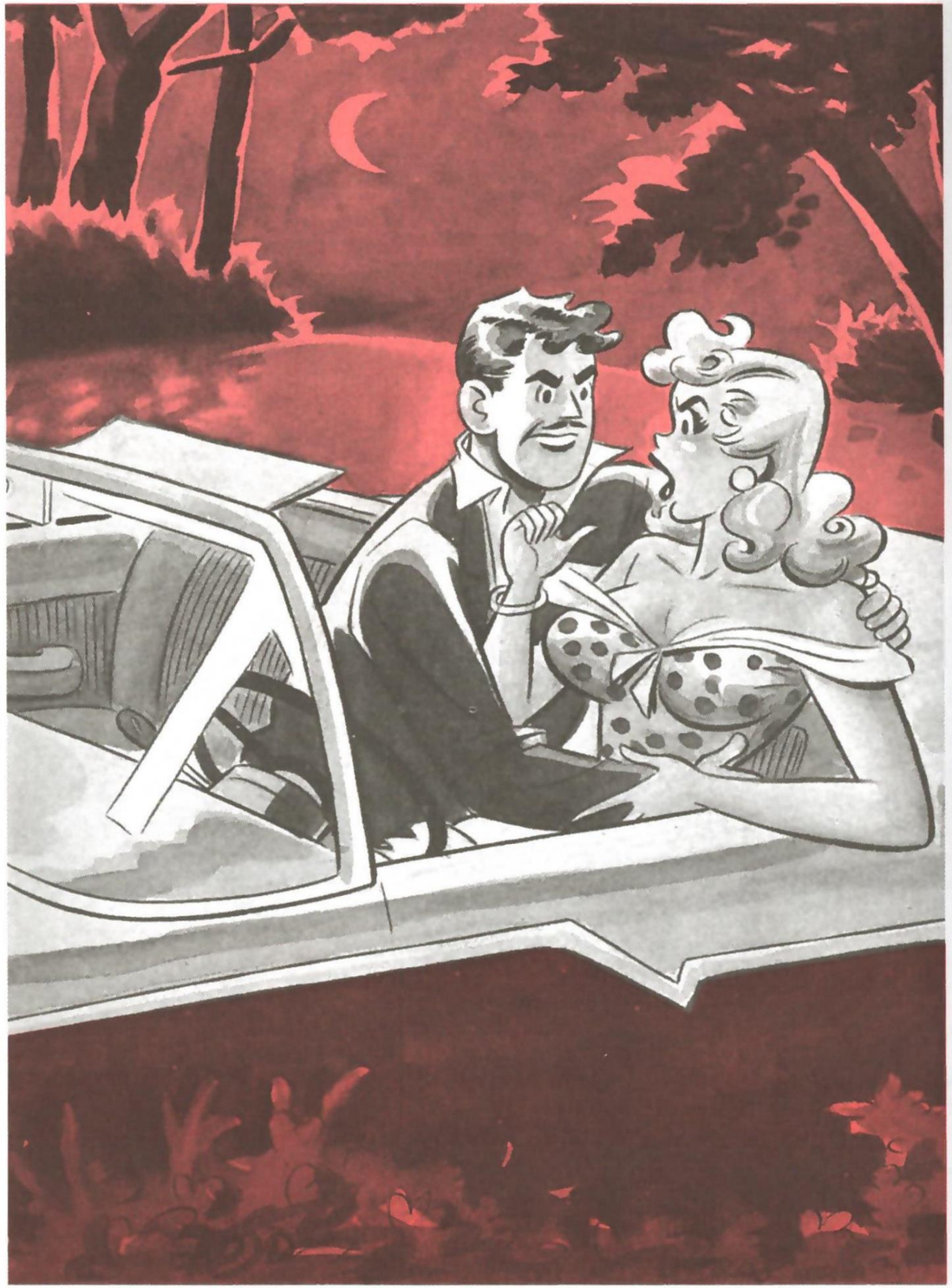
"Oh, yes—you should get plenty of advances in this place!"



"Pete, check the audience—there's a man with a pea-shooter in the crowd!"

"How far do you intend on going?"

"So who's picnicking?!"



"What do you mean I'll have to walk home? It's my car!"

"It won't do you any good to call your mother—I forgot to pay the phone bill this month!"

"Scram! I wasn't whistling for you!"

"Imagine the nerve—he wanted to play love-me, love-me-not with my daisies!"

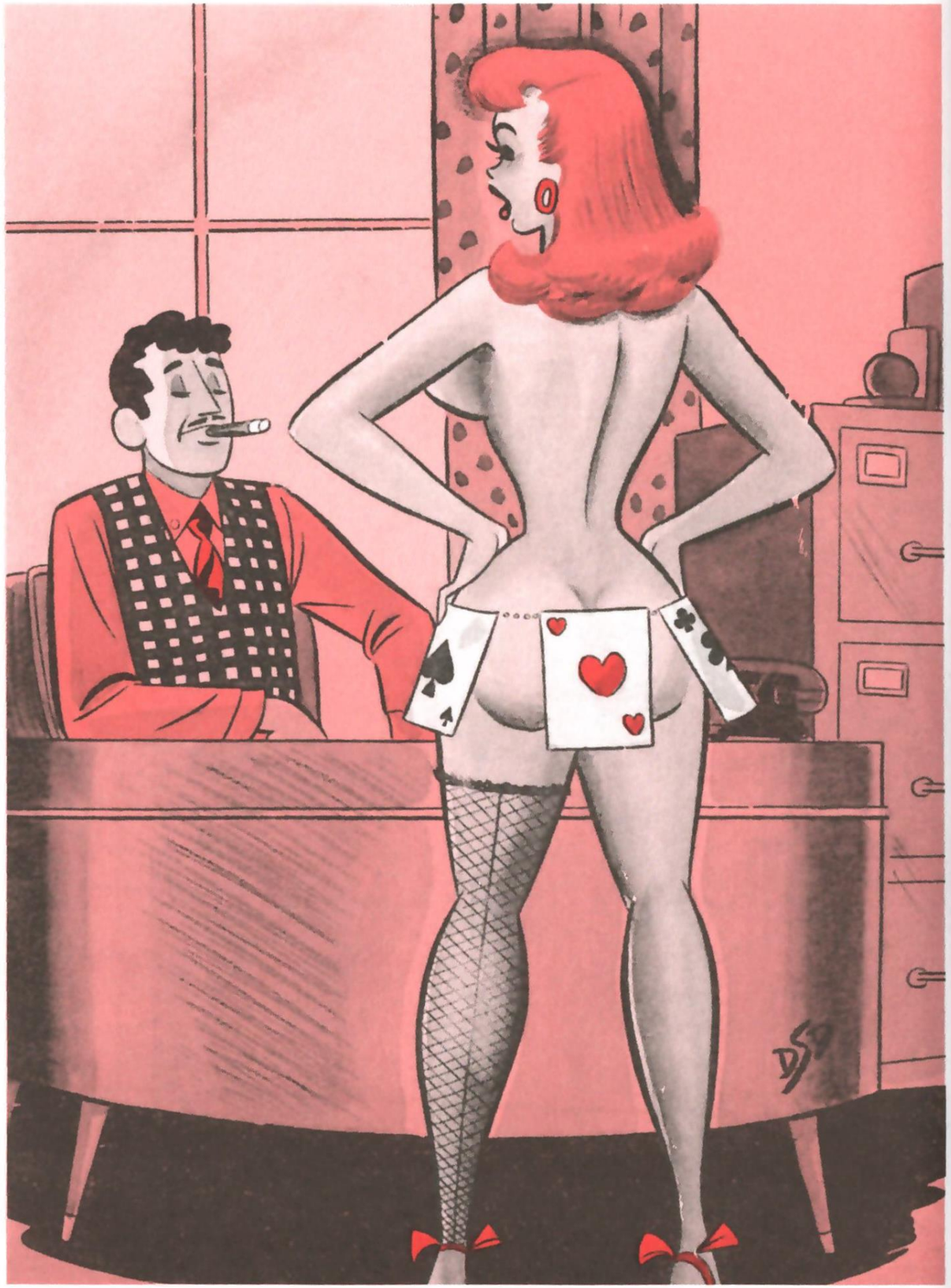
"Come to think of it, he might really be Casanova!"

"But, momma, we're married and all he does is stay around the house!"

"I told Momma that you never put a hand on me . . .Momma wants to know if you're serious!"

"Never mind that—I'm not here to inaugurate a socialized medicine program, doctor!"

"I can't find any symptoms which would bear out your complaints—now we'll check your eyes—maybe that's why you see spots!"

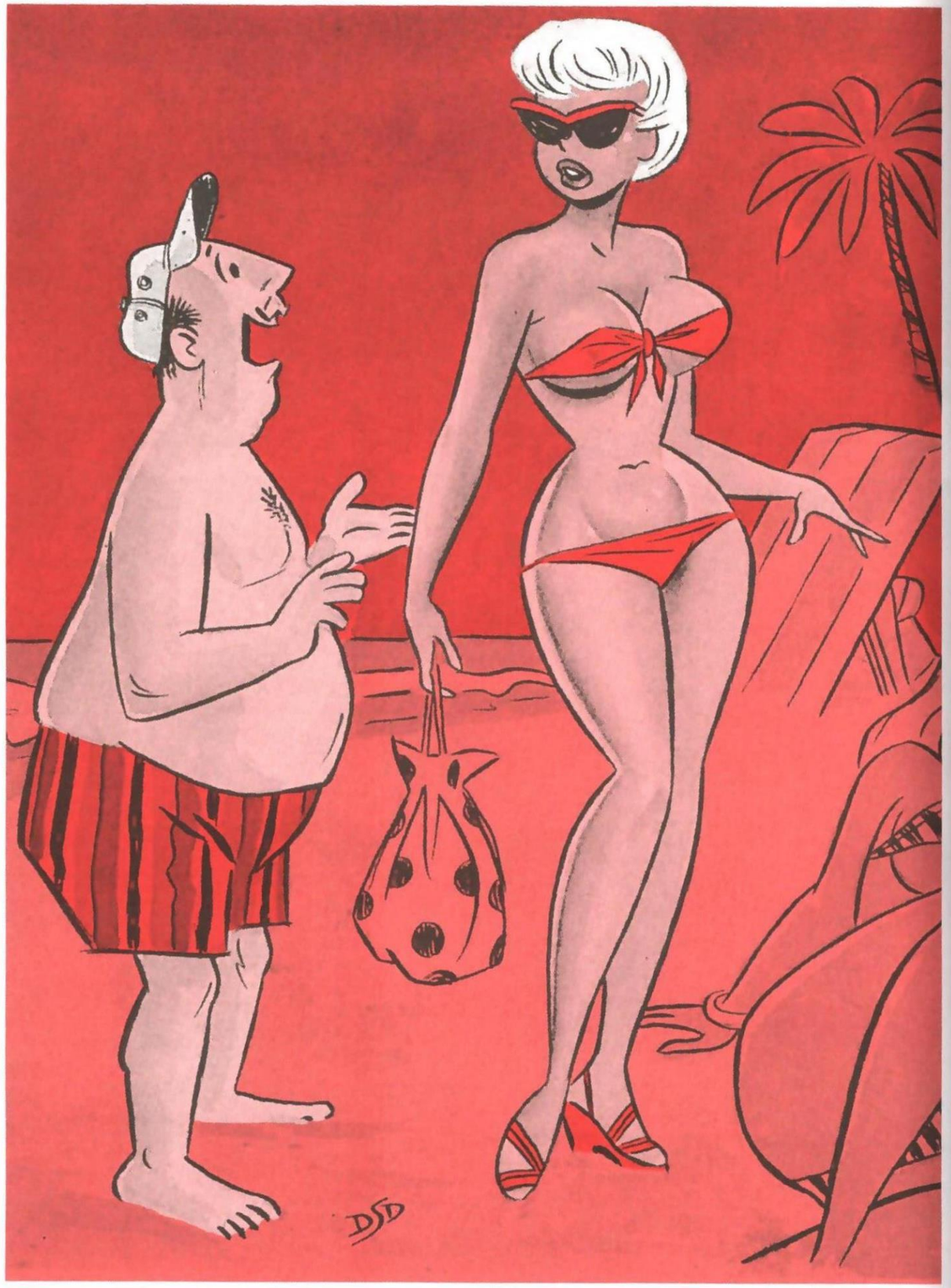


"If you'll play ball with me, I'll play cards with you!"

"Okay, Lulubelle, you have the top hand now—but when your contract expires I'm asking for a new deal!"

I DO DECLARE!

"I can't promise you anything right now—but if you give me your name and address, I will!"



"And I'm sure if you take your glasses off, I'll remember your face, too!"

"Better brush up on your shorthand, Gwendolyn—the wife will be joining us soon!"

"I told you that once you get in over your head, you'll find it not so easy to keep it up!"

"The sign on the pavillion distinctly says bathers must wear one piece suits only!"

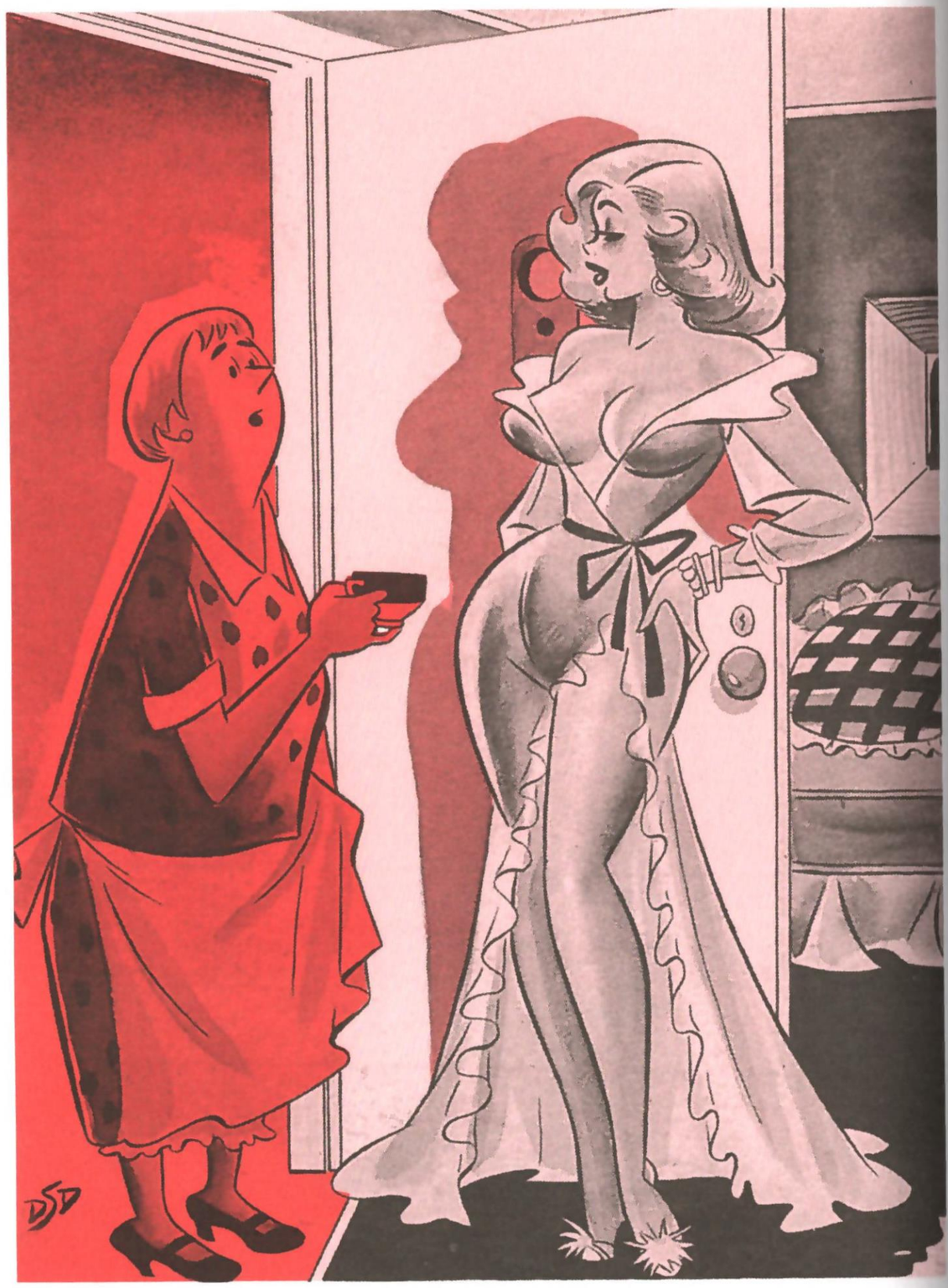
"This time it's the real thing all right—I've even offered to pay half of the marriage license!"

"How about you driving a while, Millie?! "

"Can I have the keys to the car—I'm leaving you!"

"When a woman says she
won't be a minute,
she's usually right!"

"What are you staring at—haven't you ever seen a loser at strip poker before?!"



"Oh! I thought you were sending your husband over for the sugar!"

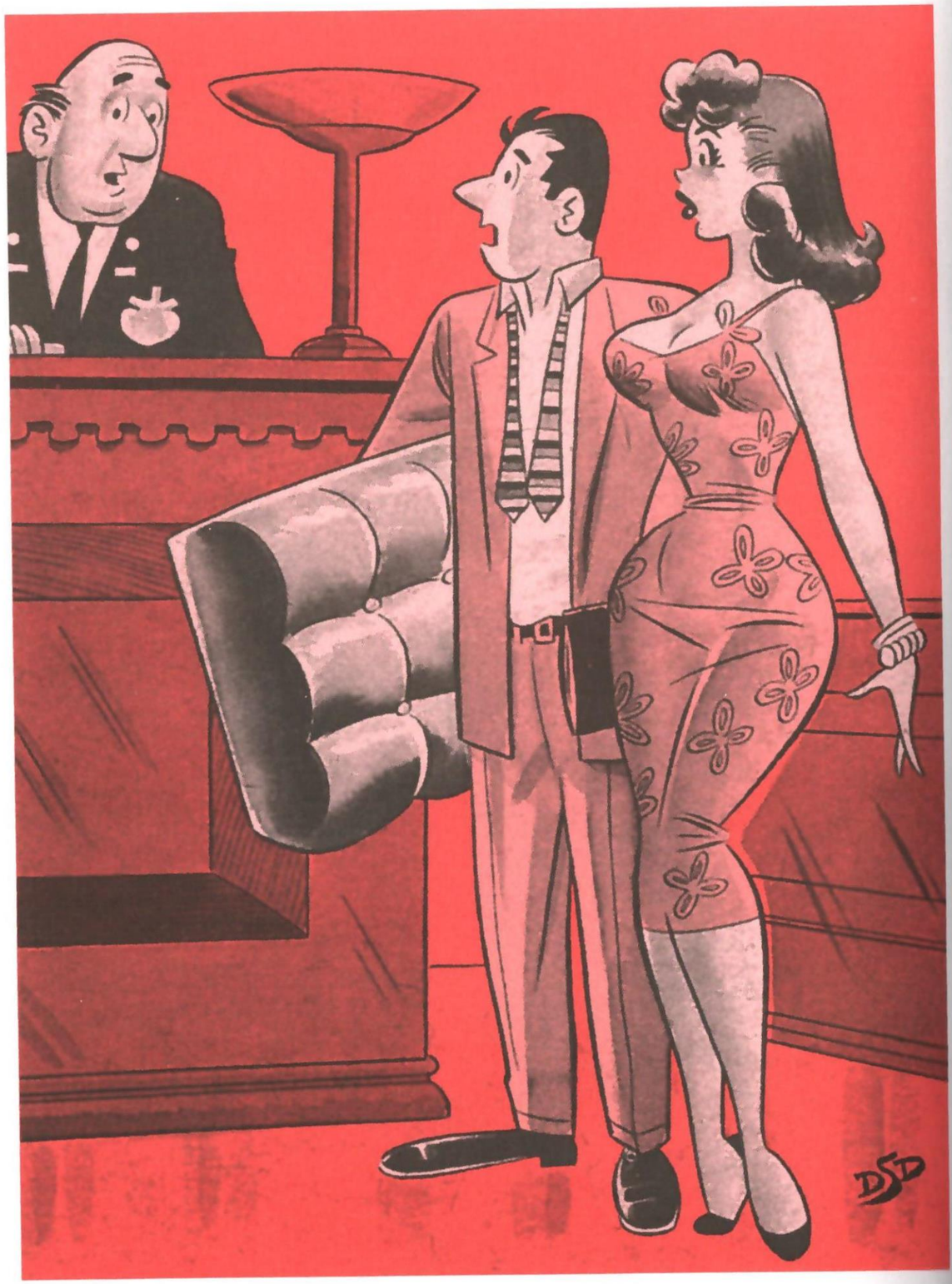
"Thanks for watching him for me, Jeannie!"

"This may come as a shock to you, Mr. Hathaway, but I didn't come here to discuss the international situation!"

"You can get back in bed, Dear—I fired the chauffeur this morning!"

"That's the trouble with you busy executives—always willing to wait for someone to help you!"

"This is the last time I'll ever borrow anything of yours—I never saw Fred so embarrased!"



"Is it customary for the finance company to take the car right out from under your nose when you miss just one payment?!"

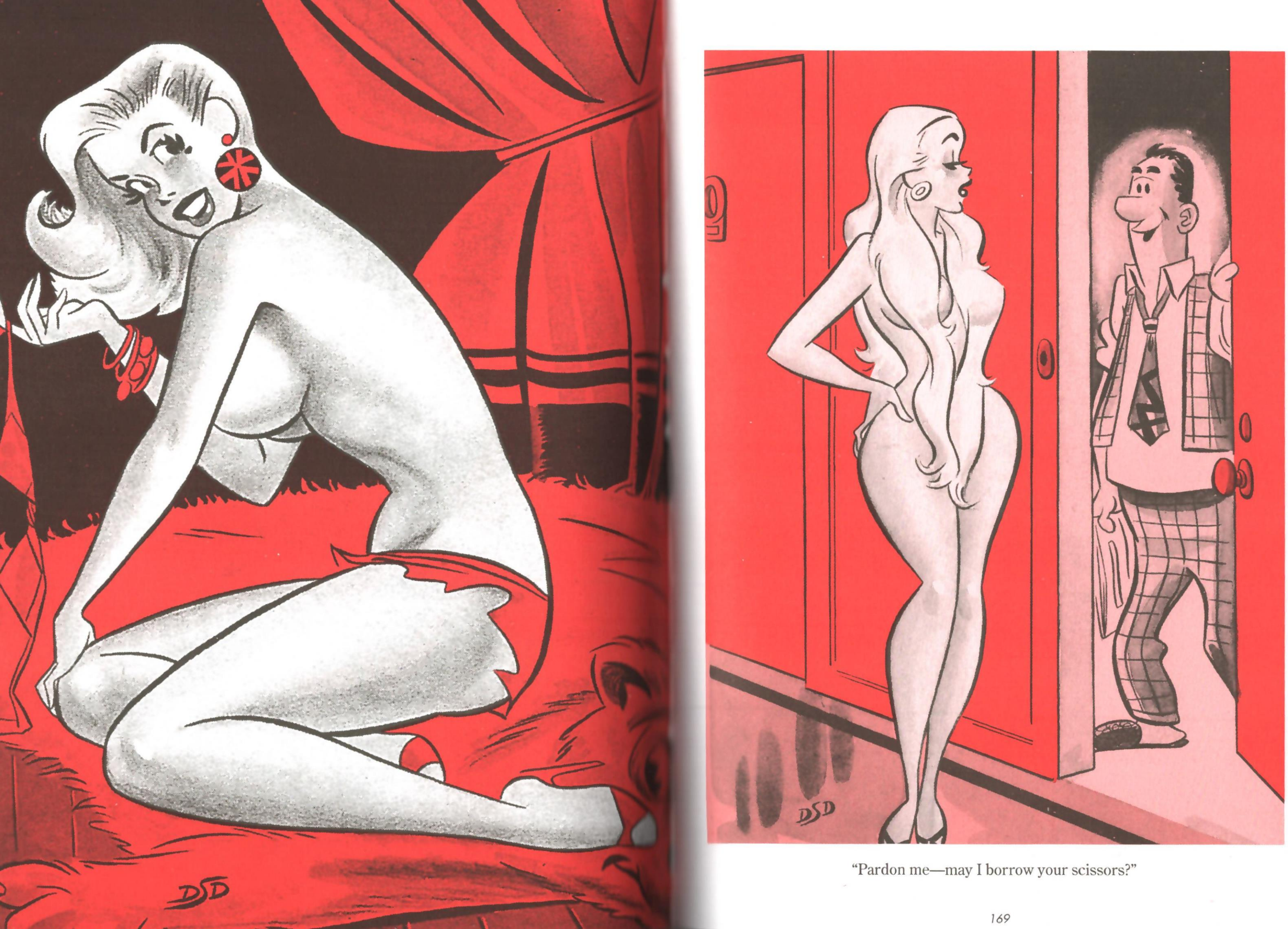
"Isn't it odd that we're standing here, Mr. Magid?!"

"Now do you believe you have a purpose in life?!"

"When he sees this dress he'll buy me the mink cape to cover me up!"

"I'm sure there's a word I can call him and still be a lady!"

WORK IS DONE! READ A HUMORAMA MAGAZINE!



"Pardon me—may I borrow your scissors?"

"Pardon me, Miss—I'm a stranger in town—can you direct me to your apartment?!"

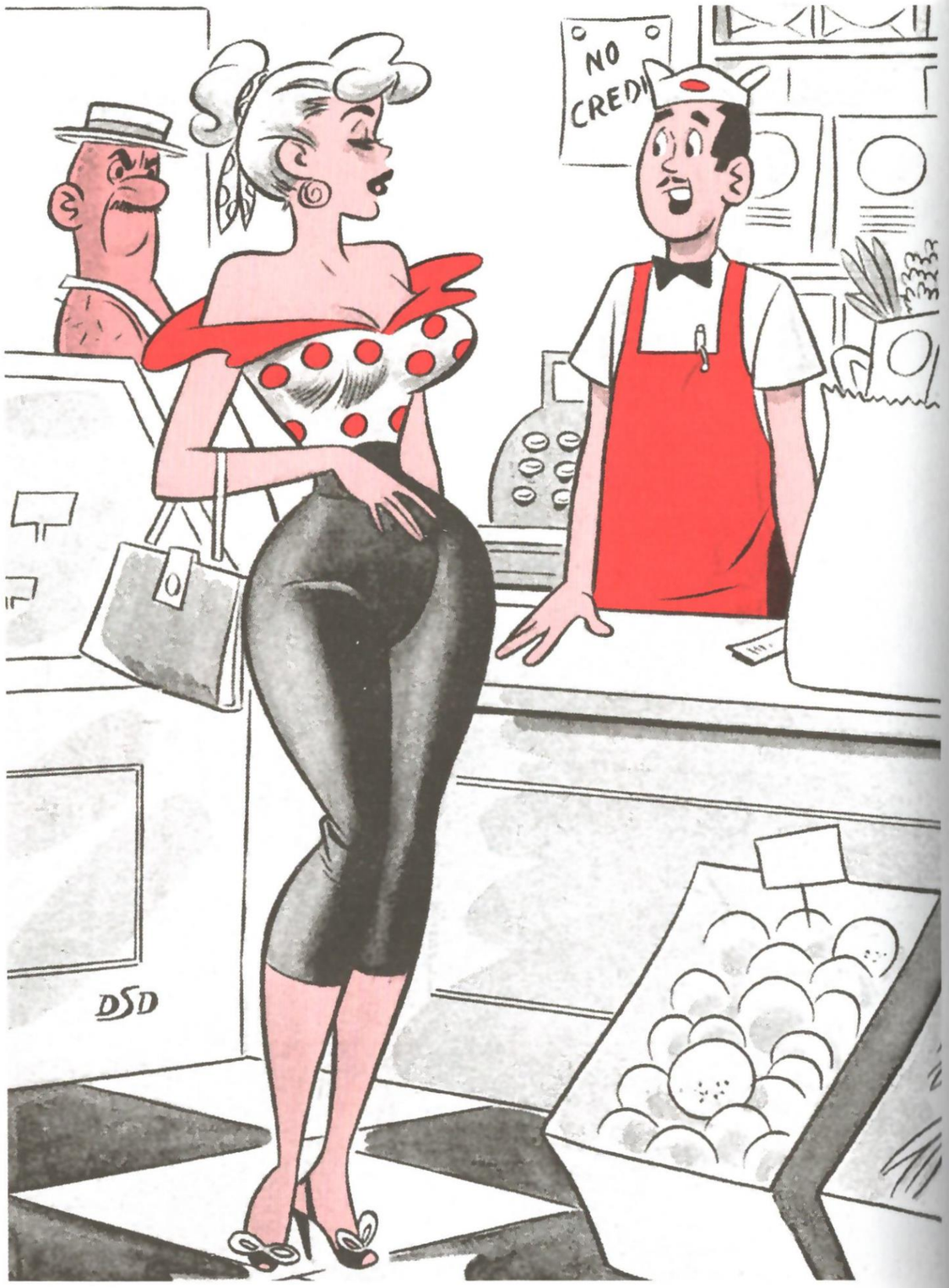
"With all your speed, it's hard to believe you never won a race!"

"I'm going to prove to your insurance company that I'm not a poor risk!"

"Certainly you can come up, Mr. Beepers—I've got nothing to hide!"

"This'll learns ya to elope after I buys a new shotgun jest for the wedding!"

"I know I deserve a spanking, Paw—but can't Clem do it?"



"You've got to pay cash now—the boss won't let me deliver anymore!"

IF FRED WANTS YOU TO WEAR THOSE I GUESS
HE REALLY WANTS TO GO HUNTING!
R 9 to 3¾ R.10 DROP OUT H.T.

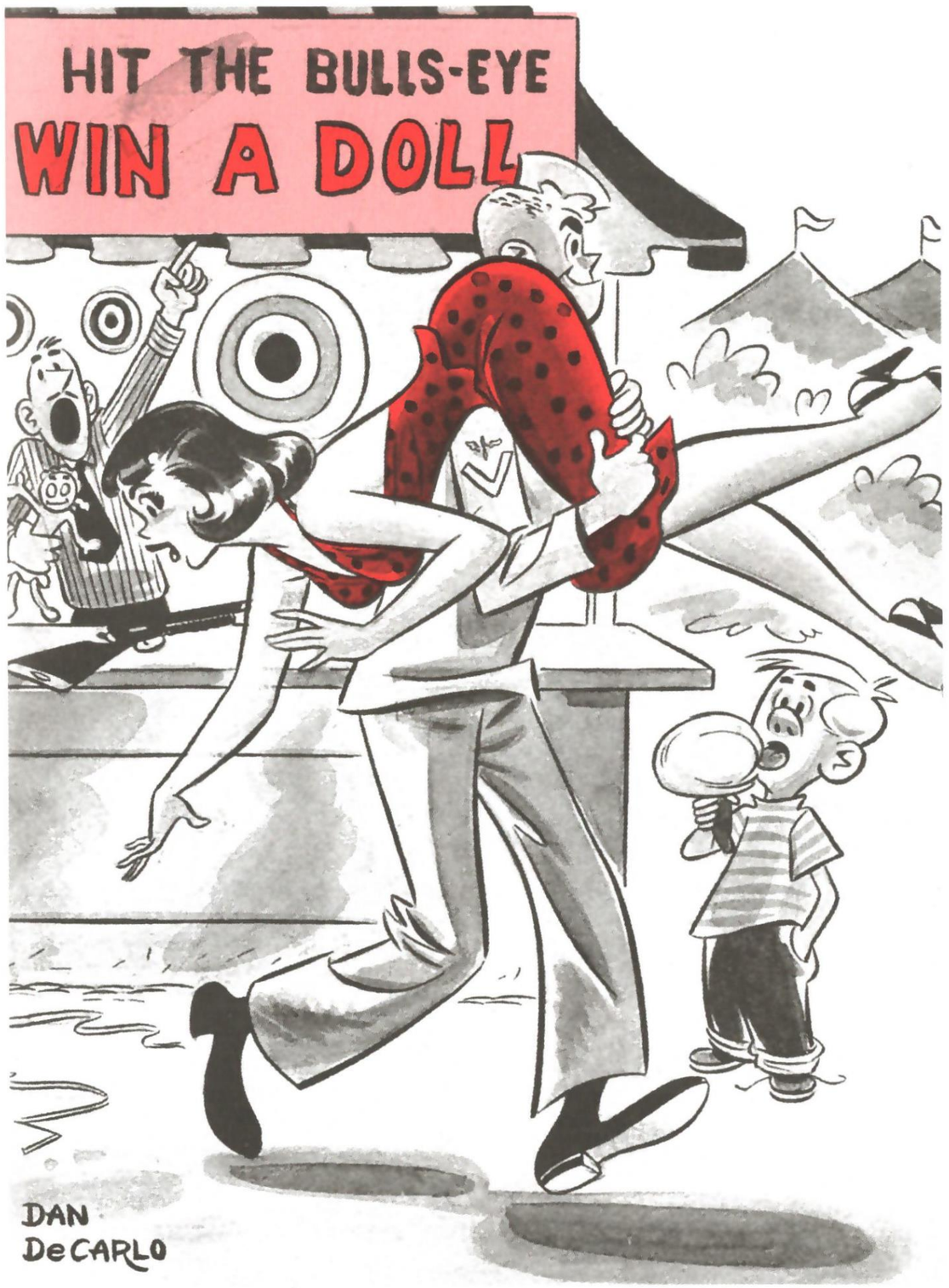
#5862

"I know the letter arrived by special delivery, but I didn't think it required special handling!"

"Pardon me—have you seen a red skirt go by?!"

"Gee, Dot, you're wrong—Harvey doesn't look like that!"

"See, I told you he liked me—look at this rock he hit me with!"



"Wait! Not that doll!"

DSD

Dan DeCarlo
12/10/03

"You have to admit, Dear, there is a resemblance!"

"I'm going to have a hard time explaining this to your son!"

"Cindy Mae—are you out to be a June bride again?!"

"I believe that sometimes even the faculty needs a good spanking to wake them up!"

"No, Mr. Walker—I don't think Mr. Wright needs an idea man—
he has enough of his own!"

"When you asked me to play the Beethoven Symphony in 'A' flat,
I didn't think it would be in yours!"

"The male must come through!"

"A bachelor figures that his wedding has been brought to a satisfactory conclusion when it's been called off!"

"See, that wasn't hard—just like signing a hotel register!"

"I won't be home for dinner, Dear—the formula I've been working on is beginning to shape up!"

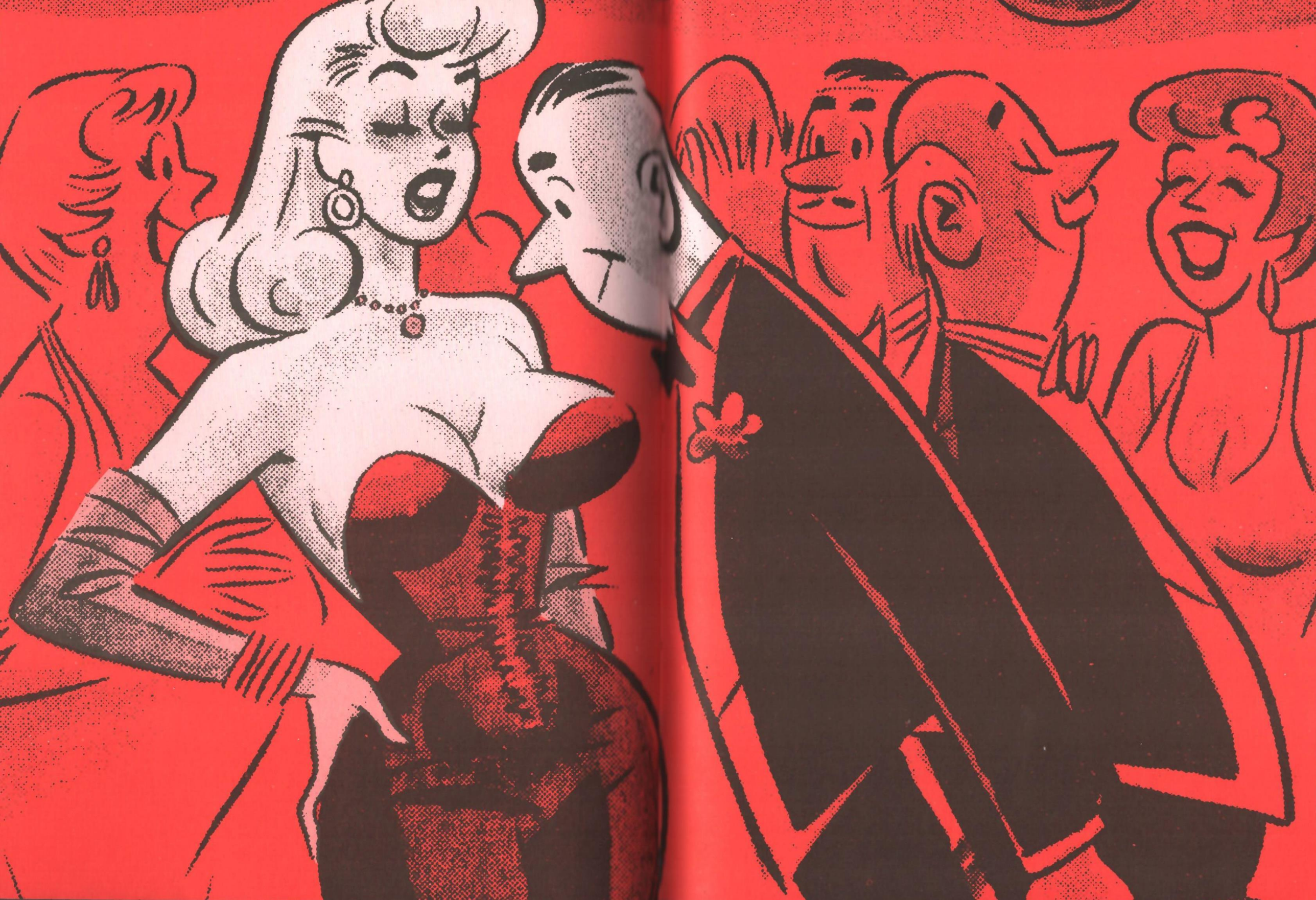
"Let's do something—my diary is getting awfully dull!"

"You got it all wrong, buster—I'm the baby and Mr. Tuttle is sitting with me!"

"Now that we're married, Charlie, I wish you'd give up that whittlin' hobby!"

"You're just in time—I wonder if you would help me turn my mattress!"

"I'll give you 30 seconds to tell me who you are or I'll call Dun & Bradstreet!"



"Look again, stupid—there are only two melons! "

"Let's face it, Dear—what would we do without television?!"

"It's very hard getting baby-sitters, so I have to go on vacations without my husband!"

"I was a four-letter man myself when I attended college!"

"But is it cricket to play poker with a pinochle deck, Mr. Bitterman?!"

"Detective or not—this is one mystery you're not going to unravel!"

"Please, Mr. Parkington—I came on this expedition to explore, not to be discovered!"

ALEX CHUN began writing about comic books two decades ago as a columnist for *Amazing Heroes*. A former staff writer for the *Los Angeles Daily Journal*, his writing credits also include *Marvel Age*, *Wizard*, *The Comics Journal* and *Comic Art Magazine*. He also edited *The Glamour Girls of Bill Ward* and *The Classic Pin-Up Art of Jack Cole* for Fantagraphics Books, and his next project, a book featuring Bill Wenzel's Humorama pin-up cartoons, is scheduled for release in the summer of 2005. In his spare time, he practices law in Los Angeles, collects original cartoon pin-up art and maintains the website www.pinupcartoongallery.com

JACOB COVEY is a Seattle-based graphic designer and purveyor of limited-color design, working primarily in the fields of pop culture. His work has appeared in anthologies and his poster designs were featured in the touring exhibit "Paper, Scissors, Rock! 25 Years of Punk Poster Art," which is also in the permanent collection of the Experience Music Project.

THE PIN-UP ART OF

FOR NEARLY HALF A DECADE, DAN DECARLO WAS *THE* ARCHIE ARTIST. DeCarlo's rendition of Riverdale's teenage populace entertained and influenced generations of young people as he guided the characters through their often goofy trials and tribulations. Without a doubt, however, DeCarlo is best known for defining the look of every adolescent boy's fantasy, Betty and Veronica, with their trademark upturned noses, tight sweaters and barely-there mini-skirts.

Next to the innocence that was Riverdale, however, and unbeknownst to many, DeCarlo also populated another world, which he filled with cartoons featuring girls in lingerie—and sometimes less—and often bearing an un-canny resemblance to his perennial blonde next door and spoiled brunette socialite. From 1956 to 1963, DeCarlo produced hundreds of pin-up cartoons for the Humorama line of girlie digests. Following *The Glamour Girls of Bill Ward* and *The Pin-Up Art of Jack Cole*, Fantagraphics Books continues its dedication to showcasing the best of the classic pin-up cartoon artists by collecting for the first time over 200 of DeCarlo's sexiest pin-ups.

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